







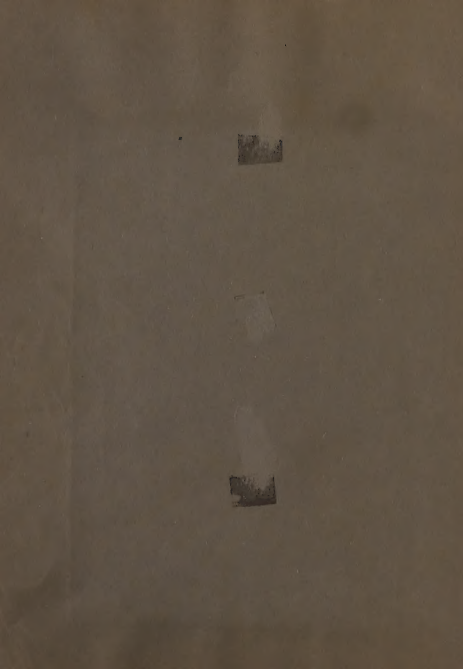


GENERAL DECARPENTRY

# THE SPANISH RIDING SCHOOL IN VIENNA



Home of the art of riding in jeopardy...



THE SPANISH  
RIDING SCHOOL  
IN VIENNA

BY

GENERAL DECARPENTRY

---

TRANSLATED FROM THE FRENCH

BY

E. SCHMIT-JENSEN

BY THE AUTHOR

“ PIAFFER AND PASSAGE ”

DISTRIBUTER :

J. A. ALLEN & Co.  
1, LOWER GROSVENOR PLACE  
LONDON

ALL RIGHTS RESERVED





Max von Weyrother (1)

• As far as the art of riding is concerned  
 • all nations have their particular rules and  
 • principles which vary more or less; what  
 • one nation considers good another considers  
 • bad. The fashion and a sort of "bon ton"  
 • have caused the introduction of certain  
 • maxims which are distinguishable as the  
 • fruits of frivolity and ridicule; they are the  
 • products of vanity and are maintained out  
 • of vanity. In order to correct oneself it  
 • is necessary to travel a lot, to compare and  
 • sort out things and to possess great love  
 • of knowledge as well as good judgment. •

Adam von Weyrother

*Riding-Master at the Austrian Court*

1789

(1) The Weyrother family has produced four famous riding-masters, one of whom, Antoine von Weyrother, was Riding-Master-in-Chief at the Equestrian Academy at Nancy, Lorraine, in 1757.



## FOREWORD

---

The first and most famous Riding Academy of modern times was founded at Versailles in 1680. A little more than a century later it was closed during the French Revolution, restarted in 1816 and finally dissolved in 1850.

The Riding Academy in Vienna was opened about forty years later than that at Versailles, more or less as a replica and soon emulating the latter. More favourable circumstances enabled the Vienna Academy to survive all the storms on the European sky. Neither wars, nor revolutions have interrupted its activities and its radiance over Central Europe has never waned.

Although its methods, which have remained the same for two centuries, admit of certain characteristic practices, its principles are the same as those of the Versailles Academy and it has never stopped adhering to François Robichon de la Guérinière and his *École de Cavalerie* which is recognised as its "Equestrian Bible".

From the disaster following the fall of the Austro-Hungarian Empire the Riding Academy was saved mainly through the devotion of its Chief, Count van der Straten, who did not hesitate in spending his private fortune in order to prevent the dispersion of the personnel and the horses, and to maintain them until the new Government took over the responsibility.

Now after a second disaster has befallen Austria, will the Riding Academy again be able to find a saviour? Will this last conservatory of the Art of Equitation escape dissolution?

No artist, no horseman of any nationality could remain indifferent to the risk of such an irreparable loss, but the French are particularly interested in the salvation of an institution which so faithfully adheres to the principles of the French School of the 18th century.

The Cavalry Riding School at Saumur has preserved part of the heritage of the Versailles School, namely the part applicable to the Army equitation, and perhaps a little more. But what will remain of this, now that the role of the horse in the Army has been reduced to insignificance?

*Thanks to General PATTON, who made a glorious name for himself on both sides of the Rhine, the Riding School in Vienna has been restored to its proper purpose.*

*General PATTON, an old pupil of Saumur and a keen and fine horseman, has rendered a great service in arranging the restoration of this temple which for two hundred years has been dedicated to the cult of the Art of Equitation.*

*The fatal accident to General PATTON has deprived the Riding School of a badly needed supporter. Perhaps the Federation Equestre Internationale, through the culture committee of the U.N.O., could help this unique institution to regain its long established fame!*

P.S. 15th September, 1946.

*Events have moved faster than the printing of this album. The Riding Masters and Lippizzaners have not returned to the Riding School in Vienna. When the fighting approached Vienna in 1945 they moved out of danger first to Ried and then to Ifels, their present temporary quarters in the American zone — fortunately on the right side of the "iron curtain". Furthermore, the fear concerning the future of the Manege of the Saumur School expressed in the above is unfounded. The re-established Cadre Noir has just given its first gala-performance at St. Cloud. This renaissance is due to General DE LATRE DE TASSIGNY.*

*May I, as his old Écuyer, express sincere and respectful gratitude on behalf of all the horsemen of France!*

# HISTORY

---



Maximilian von Weyrother  
(1818-1852)

of horses which has always been used there.

It is difficult to reconstitute the history of the Riding School as only very few documents and dates are available. It would appear that one of the first Riding-Masters-in-Chief was the Count von Regenthal. His most famous successor in the 19th century was Maximilian von Weyrother.

The famous Riding School in Vienna was founded by the Emperor Charles VI in 1729, but its origin traces back at any rate to the middle of the 16th century when a "Spanish Manege" was in existence within the precincts of the Imperial Palace.

The denomination Spanish still attached to the Riding School owes itself to the Spanish breed



Frantz Gebhardt  
(1887-1898)



Hans Meixner  
(1898-1915)

One of the most brilliant periods in the history of the Riding School was from 1865 to 1887 whilst Niedermayer was in charge. It was during this period, after the Franco-German war in 1870, that General L'Hotte spent a long time in Vienna preparing the French Manual of Cavalry Training of 1876. He was followed by Franz Gebhard, Hans Meixner (until

1915), Mauritius Herold, Zrust, Pollack and Lindenbauer, the latter being the Riding-Master-in-Chief today.



Riding-Master-in-Chief Lindenbauer

# OBJECT OF THE RIDING SCHOOL

---



Major Rodriguez  
(Mexican army)

The object of the Spanish Riding School is expressly the conservation of the art of equitation in its most advanced stage, the Haute École, in accordance with the tradition of the old Masters of the 18th century.

In order to fulfil this mission, the School always has some scholars in training to fill the position of Riding-Masters when vacancies

occur. Besides, a number of young stallions of the Lippiza breed — mainly of Spanish foundation stock — especially well suited for High School work are every year transferred to the Riding School in order to undergo the systematic schooling; this has gone on for over two hundred years.

In addition to the scholars the Riding School used in the past to admit as pupils only Court



Lieutenant Franck  
(Swiss army)



Captain Taton  
(French army)  
Riding-Master-in-Chief  
at the Turkish Cavalry School

officials, Imperial dignitaries and a few Army officers. Later on it was opened to foreign Army officers and selected civilians.

The two most famous Riding Schools of the old Germany, namely those at Hanover and Munich, were in the 19th century often managed by old pupils from the Spanish Riding School, the equestrian influence of which predominated the whole of Central Europe.



# THE STAFF OF THE RIDING SCHOOL

---

The actual staff of the Riding School comprises :

- 1 Riding-Master-in-Chief (Reitmeister)
- 4 First Riding-Masters (Oberbereiter)
- 4 Riding-Masters (Bereiter)
- 2 Scholars (Skolar)
- 4 Scholar pupils (Eleve)

The costume worn by the staff is the same today as a hundred years ago, and consists of a black cocked hat, brown dress-coat buttoned to the neck, high stiff white collar, white tight-fitting leather breeches, high patent-leather boots with buckled spurs and a light whip of freshly-cut birch.

It is worth mentioning that several foreign riding masters have from time to time been members of the staff of the Riding School, for instance, Count de Montigny who was on the staff from 1842 to 1845 after having served for several years in a Hungarian regiment of Hussars. He was later Riding-Master (*écuyer*) at the Cavalry School at Saumur from 1852 to 1855, and thereafter Inspector-General of all the training schools (*écoles de dressage*) in France.

## EXHIBITION OF RIDING-MASTERS



The Salute



Shoulder-in



The Lippiza Stud (Karst)

## THE LIPPIZANER

---

The horses of the Riding School consist exclusively of Lippiza stallions (Lippizaners) of mainly Spanish origin, which, through centuries of training, have retained and further developed their aptitude for the special training in High School.

Both the Lippiza Stud and the Riding School were under the direction of the Master of the Horse and the breeding was guided by the results obtained with the stallions in the Riding School.

Until the first World War the Stud was situated at Lippiza in the Duchy of Carniola (Karst). After the War it was moved to Piber in Styria and to Hostra in the Sudetes. The Lippizaner — considered pure, although the old Spanish stock has at various times been crossed with Arab, Neapolitan and Danish stock — is represented by five families, namely : —

Pluto —	white —	Danish —	born 1765
Conversano —	black —	Neapolitan —	born 1767
Neapolitano —	brown —	Neapolitan —	born 1790
Favory —	flee-bitten —	grey —	Spanish — born 1779 (at Lippiza)
Maestoso —	white —	Spanish —	born 1779



A side-line takes its descent from five Arab stallions imported from Syria in 1840 and 1869. The Arab family of today is : —

Siglavy — white — born 1865.

The Lippizaner is distinguished by an impressive appearance and noble bearing, although he stands only from fifteen to sixteen hands. He has, as a rule, a ram-like nose, big expressive eyes and well set-on ears. The withers are low and the back is rather long, but the loins are strong and compact. The croup is muscular and rounded. The legs are extremely strong and the hoofs excellent. The most valuable quality of the Lippizaner is, however, his sterling character.

## THE RIDING SCHOOL



The Riding School adjoins the Impérial Palace, Hofburg, in Vienna. Its exterior hardly reveals its object, but the impression of its interior is nothing less than over-whelming. The high colonnade which surrounds the manege produces a striking perspective effect. It is surmounted by a balcony, the balustrade of which is an artistic treasure and the vast compartments of the ceiling harmonise admirably with the rest of the interior — all white decorations. The Riding School is practically a replica of Mansard's project for the Chapel of the Château de Versailles (*L'Europe française*, by V. Réau).



Painting by Blaas (about 1890).

Opposite the main entrance of the manege is the imperial box showing the painted portrait of the founder of the Riding School, the Emperor Charles VI, in life-size mounted on a white Lippizaner stallion. Tradition demands that as soon as a rider has mounted a horse he should halt on the right rein in front of this portrait and salute.

Under the imperial box and at ground-level is a box reserved for distinguished visitors, and when a display is staged in honour of such visitors it is the custom that the riding-masters in single file canter into this box and trace a circle round them.

A passage under the vault of the old Burgtor and crossing the street named Reitschulgasse leads from the Riding School to the Stables. The vaulted ceiling of the stables is corniced in red marble and decorated with sculptured heads of horses. The mangers are also made of red marble and the walls, like those of the Riding School, are snow-white.

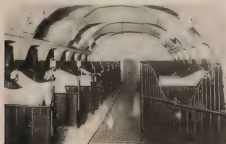
There are two reception rooms for visitors, decorated with paintings and prints showing incidents from the Riding School and the Lippiza Stud, as well as late riding-masters.

An open-air riding school is situated between the closed Riding School and the Imperial Palace.



Reception Room

The saddlery is kept in two big saddle-rooms. The regulation bridle is made of black leather with brass buckles. It has no throat lash and the nose band passes through loops in the cheek pieces which are attached to the curb bit.



The saddle is covered with deer-skin and is fitted with a bow roll and a cantle roll. The flaps are practically

the same shape as those of the English saddle.

A crupper and a big shabrack complete the every-day outfit. For full dress a breastplate is added and the mane is plaited with gold ribbons and three pairs of gold tassels.



Painting by L. Koch

## THE EXHIBITIONS

---

Before the last war about twenty full dress exhibitions took place in the Riding School every year, the admission being either free or for charity. In addition greatly applauded exhibitions were given from time to time at the big Horse Shows in foreign countries, e.g., in London, Brussels, Hague and Hilversum.

These exhibitions were arranged so as to give the public a clear picture of the progress of schooling the stallions from the beginning to the end,





Painting by L. Koch

No exhibitions took place during the summer months which are usually very hot, and the stallions rested at the Zoological Gardens at Linz.

from the young stallion just arrived at the Riding School to the finished High School horse, showing the Hand, Pillar and long-reining work as well as the mounted work.

The programme included all the paces and airs of the Haute École, the Quadrille, the Pas-de-deux and the Reprise of twelve Riding-Masters.



François Robichon de la Guérinière.  
SHOULDER-IN

## THE PRINCIPLES OF THE METHOD OF TRAINING

---

The Vienna School proclaims its unshaken fidelity towards the principles of Robichon de la Guérinière and considers its own famous Riding-Masters to be the direct heirs of this old Master.

These principles of training are passed on by word of mouth, very few written documents being in existence. The Riding-Master-in-Chief, Niedermayer (1865-87), left some notes which have, unfortunately, not been published.

Some directions for the methodical training were given by F.M.L. von Hohlwein, First Equerry, towards the end of the last century as follows : —



Colonel von Oeynhausen.

The art of riding and the training of the horse with the Haute École as its ultimate end should comprise the following three stages :

1. Work on the straight line at the natural paces and position of the horse.
2. Outdoor work gradually balancing the horse through collection and suppling exercises.
3. Work at all the ordinary paces and all the airs of the Haute École, the horse being in artificial balance and on the haunches.

This order of the three stages must be adhered to. The first stage only might be considered independent of the other two, whereas the second and third stages should only follow from the first and second stages respectively.

The characteristics of the Haute École should be the highest possible degree of suppleness combined with increased suitability of the horse for outdoor work.



## THE METHOD OF TRAINING

---

### Breaking-in

The Lippizaner develops rather late. The young stallions arrive at the Riding School in the autumn as four year olds.

The breaking in is carried out very slowly and cautiously and usually lasts two years.

The first work consists of lungeing the horse with side-reins which are adjusted in such a way that a light contact with the horse's mouth is maintained without constraining his neck.

When the horse is sufficiently strong and developed he is mounted and part of the lungeing work which is gradually extended then takes place under a rider who remains absolutely passive in the saddle until complete confidence is obtained mainly through talking to and caressing the horse. Then he takes up the snaffle reins, the aid of which gradually replaces the aid of the lungeing rein. As soon as an equal and light feel of both the snaffle reins is established the horse is ridden at slow paces after the removal of the lungeing rein and the side reins.

The lessons are never long enough to tire the horse.

In the beginning the horse is permitted to stretch and lower his head and neck in order not to interfere with the action of the back muscles. All that is wanted is a good contact with the horse's mouth without raising his head.



Work on the hand — Piaffe



Work on the hand — Levade

The horse is thus ridden at the three paces, walk, trot and canter, the latter being obtained from a trot or a walk passing a corner of the school. These are well rounded during the breaking-in period as the aim is to ride the horse straight forward as far as possible. Consequently, no circles or turns, or by implication obedience to the aid of any one of the rider's legs, are asked.

Towards the end of the second year the rider starts to regulate the various paces without raising the horse's neck.



Work on the hand - Levade



Work on the hand - Levade

## Dressage (1)

The dressage is not started until the forces of the horse are sufficiently developed.

The raising of the horse's neck should be the result of the gradual lowering of the quarters in connection with increased impulsion from the hind legs and should not be obtained by means of the reins. The same applies to the direct flexion at the poll and vertical position of the head.

The impulsion is maintained by the aids of the legs and the whip. The spurs are used very sparingly and only at a rather advanced stage of the training, in fact often not until the teaching of the airs of the Haute École.

Running reins are used occasionally, but only in order to maintain the normal position of the horse's head and not to obtain the direct flexion at the poll. Or, following the words of the Riding-Masters, they constitute a defensive and not an offensive aid.

The horse is slightly bent to the arc of the circle described when changing directions and at the lateral movements; also in the latter it is prescribed that the rider's shoulders and hips should be parallel with the horse's shoulders and hips respectively.

The lateral movements are only practised for short spells at a time and usually at an angle not exceeding 40 degrees.

At the end of the Dressage period the movement at the walk, trot and canter should be more elevated, condensed and collected than at the corresponding natural paces.

The high degree of collection required for the paces and airs of the Haute École is at the Vienna School usually obtained, or at least

---

(1) *dresser* = to raise the horse's neck.

prepared, through the work " on the hand " and in the Pillars. The latter, however, is not considered indispensable and horses that are too timid or violent (extremely rare) are not trained in the Pillars at all.

**WORK " ON THE HAND "** . ~ This work is started when the horse has learnt to go well into his bridle on the lungeing rein and easily keep his head in the vertical position by adjusting the side-reins.

The horse is then placed along the wall, the Riding-Master standing at his inside shoulder and holding the shortened lungeing rein and a whip. By touching the horse's thigh with the latter and controlling the movement with the lungeing rein the horse is made to move forward first at a collected walk and then at a slow and cadenced trot. Gradually the trot without advancing, or the Piaffer, is obtained by shortening the trot.



Piaffer



Courbette

## CAPRIOLE



## WORK ON THE LONG REINS

This method of training is also used by the Riding-Masters. The reins,



however, do not pass through any terrets but go directly from the bit to the Riding-Master's hand like a pair of long riding reins. The stallions are so gentle that the Riding-Master can follow at arm's length either by the side of the horses or directly behind them.

Levade



WORK ON THE LONG REINS



PASSAGE

## WORK ON THE LONG REINS



CAPRIOLE IN THE PILLARS, THE HORSE NOT ATTACHED



PASSAGE



## WORK IN THE PILLARS

No horse is trained in the Pillars without fulfilling the following two conditions :

1° Having been completely trained in the elementary school, including the lateral movements at the school walk, trot and canter.

2° Having learnt to perform the Piaffer slowly and regularly " on the hand ".

Side reins and long reins (no doubt to



make it easier to keep the horse straight) are sometimes used while training the horse in the Pillars. The Piaffer is taught, first without and then with a rider, who remains completely passive. Gradually the hind quarters should be lowered and the cadence become slower. Under no circumstances is it permitted to touch the horse's fore legs with the whip. Their elevated action should be the result of the activity of the hind legs.





LEVADE IN THE PILLARS

# THE HAUTE ÉCOLE

---

**MOUNTED WORK .** — When the horse has learnt the Piaffer in the Pillars with a passive rider in the saddle, it is time to teach him the same outside the Pillars. The Riding-Master on foot applies the aids, in place of which the aids of the rider are gradually substituted.



PIAFFER  
Riding-Master-in-Chief Polak

When the horse understands the aids of the rider he is made to move slowly forward at the Piaffer thus gradually developing the Passage.

This is the normal way to teach the Passage, but there are some horses showing marked disposition that are taught the Passage via the school trot. In these cases, the Piaffer is obtained by shortening the Passage.

The Piaffer is the one air of the Haute École, which, more than any other, characterises the style of this Riding School. It is always performed with perfect regularity, is often brilliant and, as far as the best disposed stallions are concerned, is remarkably majestic.



PIAFFER  
Riding-Master-in-Chief Polak



PIAFFER  
Riding-Master-in-Chief Lindenbauer

The regularity is due to the excellent balance of the stallions. Without being overloaded the hind quarters are lowered just sufficient to permit the joints to support the excess weight and make the hind legs move with undiminished energy and correctness.



PIAFFER

Owing to the thick neck of the stallions it is not always possible to obtain the correct vertical position of the head, but when this is possible the Piaffer of the Lippizaner is performed with a cadence of majestic slowness due to long duration of the moment of suspension when changing from the one diagonal to the other.

The neck is, as a result of the training and without using force, sufficiently raised to lighten the shoulders and cause the brilliant action of the fore legs.



PIAFFER

*Riding-Master-in-Chief Lindenbauer*



PIAFFER



PASSAGE





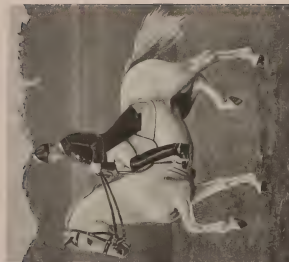
The Passage shows the same graceful ease and powerful elasticity as the Piaffer, whether developed from or perfected by this movement.

The change from the one movement to the other takes place without the slightest disturbance of the beats which are lengthened or shortened without losing their

regularity and strict cadence.

Artificial fancy movements such as the Spanish Walk and the Spanish Trot which have no place in the classical Haute Ecole are not practised at the Vienna School.





PASSAGE  
Riding-Master-in-Chief Lindenbauer

## THE SCHOOL CANTER

The exercises at a canter comprise, in addition to the School Canter, the Redopp, the Mezair and the Pirouette.

The Redopp is a lateral movement more elevated than the School Canter and from which the Pirouette is developed. The Mezair is still more elevated



School Canter

and serves as a preparatory exercise for the School Springs. The Pirouette is performed at the cadence of the School Canter but with greater elevation of the forehand.

The changing of the leading legs is not carried further than to changing every second stride.



Mezair



Pirouette to the left

## THE SCHOOL SPRINGS

The School Springs include the Levade, the Courbette, the Croupade, the Ballotade and the Capriole. Their definitions, according to the

principles of the Vienna School, are included in the Programme at the end of this book and are identical with those given in 1778 by Montfaucon de Rogles, the only Riding Master of the Versailles School who wrote a book on the teaching of this school.

However, the following points should be noted :  
1') That the Levade of the Vienna School was termed Pesade at the Versailles School. In both cases the horse raises his forehand and keeps his hind legs firmly and motionless on the ground, all the joints of the hind-quarters being

bent as much as possible.

2') That the air, which today is termed Courbette in France,



Levade



High Levade (Pesade)



Levade



Levade



Meneir

4<sup>th</sup>) The movement, which in France today is called Croupade and only consists of the horse standing still and kicking with his hind legs, is not classical. Consequently, it is not included in the airs of the Versailles and Vienna Schools.

5<sup>th</sup>) The classical Croupade practised in these two schools is, according to Montlaucon, a spring with the hind legs being pulled up close to the belly.

6<sup>th</sup>) As far as the Capriole is concerned the aim of the Vienna School is to make the horse kick with his hind legs horizontally the moment the forehead is in its highest position, in order to enable the horse to land with all four legs simultaneously (1). In France, however, the aim is to make the horse



Capriole

is nothing but a "High Pesade". At the Versailles School this air was obtained by making the horse perform the ordinary Pesade and then extend his strongly bent hocks, whereas at the Saumur School it is obtained direct.

3<sup>rd</sup>) This Courbette or "High Pesade" is quite different from the classical Courbette which, according to Montlaucon, is a spring forward in the position of the Pesade.

kick with his hind legs as high as possible above the horizontal and, at a later stage, of the spring. The movement is thus like that of a natural jump over a fence, the horse landing with his fore legs first.

(1) This landing with all four legs simultaneously has never been recorded photographically and must be considered a rather unnatural ideal which is very seldom attained in practice.



COURBETTES



CAPRIOLES





RHINO, MASTER OF CHIEF  
LINDENBAUER



Colonel C. T. VAN OCKENHAUSEN



Major A. W. WETZROTH

## LINDENBAUER

(Riding-Master-in-Chief)

Lindenbauer, the present Riding-Master-in-Chief, has, in addition to all the eminent qualities of his predecessors, one quality which places him in the ranks of the most illustrious.

In addition to the rigorous precision of the application of the aids and the elegant and correct seat which has always been a characteristic of the Riding-Masters of the School, he has a most delicate hand, a point which not long ago left something to be desired in several of his predecessors.

His horses, like those of Weyrother and Oeynhausen, perform all their work on a very light rein and with the perfect "lightness", which is the touchstone of the true Haute École.

There is no doubt that the School under his leadership will regain the fame of the most illustrious periods in its history. But the necessary means for maintaining it must be found with the aid of the Allies. That is the wish of all those who are anxious to preserve this artistic inheritance, the joint property of all nations.



## EXHIBITION

in the « Spanish Riding School », Holburg. With the co-operation of the Dengler-Nowak sextette (French horn quintette and trumpet), members of the National Opera and of the Robert Dreschler Band.

### PROGRAMME

1.

Introduction - Fanfare.....	by J. Schantl
Polonaise.....	by F. Chopin

Young Stallions :

Pluto Austria.....	First Riding-Master Lindenbauer
Conversano Capriola.....	First Riding-Master Polak
Favory Pluto II.....	Riding-Master Resch
Pluto Austria II.....	Riding-Master Lippert

2.

Toskana, Fanfare.....	by J. Schantl
Die Schoenbrunner, Waltz.....	by J. Lanner

Hand and Pillar Work :

Conversano Presciana.....	First Riding-Master Lindenbauer
Pluto Siglavy.....	First Riding-Master Polak
Neapolitano Betalka.....	Riding-Master Neumayer
Pluto Kerka.....	Riding-Master Cerha
Conversano Stornella.....	Riding-Master Resch

3.

Jagdlust, Fanfare.....	by K. Stiegler
a) Die Lautenschlaegerin, Gavotte..	by K. Komzak
b) Natalie, Gavotte.....	by G. Richter

All the Movements and Airs of the Haute Ecole :

Conversano Presciana.....	First Riding-Master Lindenbauer
Favory Montenegro.....	First Riding-Master Polak
Neapolitano Betalka.....	Riding-Master Neumayer
Conversano Alba.....	Riding-Master Cerha
Conversano Nobila.....	Riding-Master Resch
Favory Pluto I.....	Riding-Master Lippert

## 4.

Schloss Frankenstein, Fanfare.....	by F. Dengler
Holzschuh, Polka.....	by C. W. Drescher

## Pas de deux :

Conversano Bonavista.....	First Riding-Master Lindenbauer
Conversano Nobila.....	Riding-Master Resch

## 5.

Luetzows wilde Jagd, Fanfare. . .	by J. Schantl
A jour, Quick-Polka.....	by C. W. Drescher

## Test of Obedience :

Conversano Alba.....	Riding-Master Cerha
Conversano Nobila.....	Riding-Master Resch
Maestoso Sardinia.....	Riding-Master Lippert

## 6.

Heroldfanfare.....	by A. Stark
Vienna Waltz Potpourri.....	by R. Drescher

## School Springs

Neapolitano Adriana (Levade).....	Riding-Master Cerha
Favory Bionda (Mezair).....	First Riding-Master Lindenbauer
Conversano Stornella (Levade)....	Riding-Master Resch
Maestoso Theodorosta (Courbette)..	Riding-Master Lippert
Neapolitano Sardinia (Capriole)....	First Riding-Master Polak

## 7.

Jaegers Wanderliedchen.....	by A. Wunderer
a) Stefanie, Gavotte.....	by A. Cibulka
b) Mondschein, Gavotte.....	by Z. Gruenecke

## On the Long Reins :

Neapolitano Bionda.....	First Riding-Master Polak
-------------------------	---------------------------

## 8.

Meran, Fanfare.....	by J. Schantl
Quadrille Excelsior.....	by J. Marenko

## Quadrille :

Conversano Presciana.....	First Riding-Master Lindenbauer
Conversano Alba.....	Riding-Master Cerha
Neapolitano Afrika.....	Riding-Master Resch
Neapolitano Montenuova.....	Riding-Master Lippert

## Explanation of the programme

### I. Young Stallions.

The young horses, exclusively stallions, are four year olds sent from the State Stud " Piber " in Styria to the Spanish School in Vienna, where they are worked on the lungeing rein for about three months and then gradually and cautiously ridden. The Lippizancers require a longer time to develop than other horses and, consequently, last longer and reach a greater age.

### II. Hand and Pillar Work.

In the second year a more intensive training is started commencing with the piaffer on the hand. When a horse is sufficiently advanced then follows the work in the Pillars. This will disclose the movements and airs of the Haute Ecole (Passage, Levade, Courbette, Capriole etc.) for which the particular horse is most adapted. Only the talents naturally possessed by a horse are developed and continuously perfected in accordance with the principles of the Haute Ecole originating from the 16th century. Artificial movements, which belong to the circus and not to the classical art of equitation, are strictly excluded.

During the third year the work is continued progressively. The snaffle which has been used up till now is being replaced by the double bridle.

### III. All the Movements and Airs of the Haute Ecole

These are performed by the completely schooled horses.

### IV. Pas de deux.

An exhibition of particularly well schooled horses, the correct measure and rhythm in which the various turns and circles are performed being of special importance.

### V. Test of Obedience.

Demonstration of the high degree of obedience and ability of the horses.

### VI. School Springs.

These include the traditional airs of the Haute Ecole in which the horse either raises his forehand off the ground or performs a spring, namely the Levade, Mezair, Courbette, Croupade, Ballotade and Capriole.

- a) **Levade** : A stationary air in which the horse raises his forehand with the fore legs drawn up in a bent position resting on his hind legs with all the joints of the hindquarters bent as much as possible. (Statue of Prince Eugène).
- b) **Mezair** : A Levade, the horse advancing. Starting from the Levade the horse puts both fore legs to the ground simultaneously and advances a short step with both hind legs simultaneously, immediately raising his forehand again in the Levade, and so on several times in succession.
- c) **Courbette** : A series of springs forward on the hind legs, the forehand remaining in the position of the Levade and the fore legs consequently not touching the ground.
- d) **Croupade** : A single spring into the air without gaining ground, the hind legs being drawn up close to the belly.
- e) **Ballotade** : A single spring like the Croupade, but with the hind legs in such a position that the shoes can be seen from behind the horse as if the horse was about to kick.
- f) **Capriole** : The most perfect and difficult School Spring. It is a single spring into the air in which the horse kicks out violently with both hind legs.

## VII. On the Long Reins.

Demonstration of a perfectly trained horse performing on the long reins all the movements and airs of the Haute Ecole, the Riding-Master applying the aids of the reins and the whip only, the latter aid being very light.

### 8. Quadrille.

The quadrille must be performed with particular accuracy in order to produce a pleasing effect and, therefore, requires the most perfectly trained horses.

Following principles which date back several centuries, the Spanish Riding School strictly adheres to the ancient and traditional customs. Still, the purpose of the School today is essentially practical, namely to train experienced riders and, at the same time, school selected stallions, the best of which are eventually returned for breeding purposes to the Piber stud, the present-day home of the Lippizaner. Consequently, the Spanish Riding School is the place where the Lippizaners are tested and selected for their capacities.



PRINTED BY THE OBERTHUR PRESS  
AT RENNES  
ON SEPTEMBER MCMXLVII  
LAWFUL DEPOSIT 38.40  
3<sup>rd</sup> QUARTER 1947 - PRINT N° 31.0079









